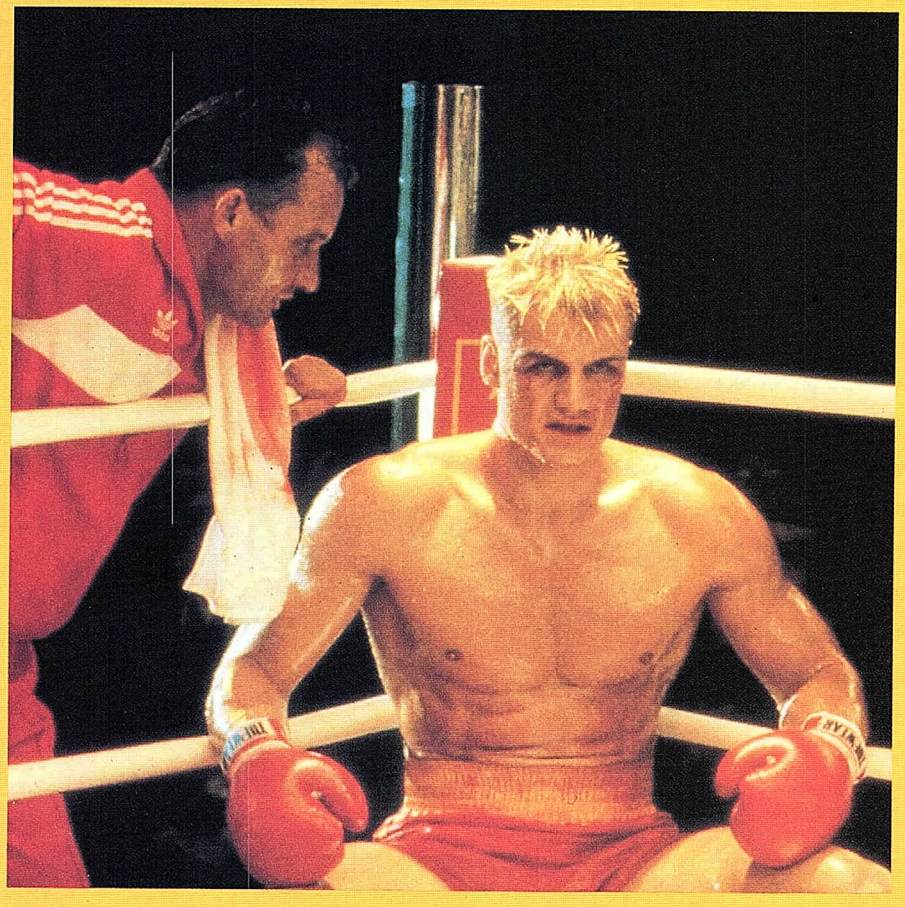
ANGEL EYES

Dolph Lundgren is living proof that big is beautiful and blonds DO have more fun, he certainly had a riot in *Dark Angel* the latest to land on our shelves from EV. 'It gave me a chance to really spread my wings', he told our Martyn Clayden, a man who still believes in the little people.

Blond giant Dolph Lundgren has a man-sized problem.

How do you convince Hollywood studio heads, who measure success in terms of sequels, well tried formulae and as much explosive action as you can pack into two hours, that underneath that brawny Mr. Universe exterior there beats a sensitive heart eager to play a broad range of acting roles?

'I haven't made that many movies but in the ones I have done the characters were very physical and there wasn't much dimension or shading', he laments wistfully.



Character Number One was the sinister Ruskie, as in *A View to Kill* (in which he was a swift moving KGB agent out to top Timothy Dalton's 007), *Rocky 4* (he was the coldly efficient Drago making Sly Stallone look a midget) and *Red Scorpion* (where as a rogue 'Spetznaz' in Africa he gets his first twinge of conscience).

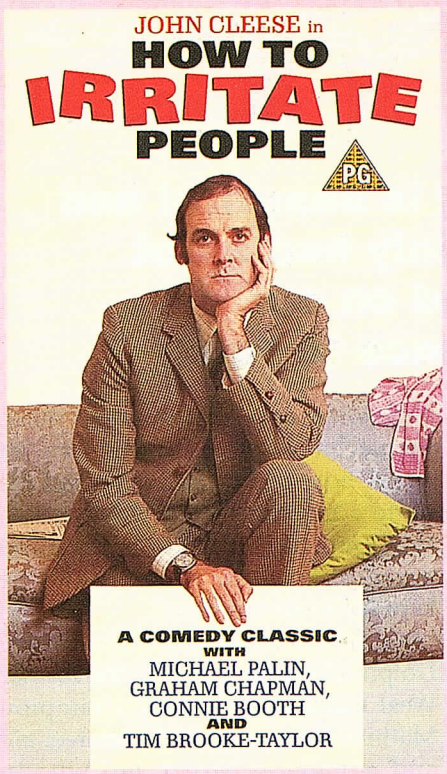
Character Number Two was the pressurised street-cop, as in the cop-turned vigilante mafia fantasy *The Punisher* and his latest *Dark Angel* in which he's the human policeman dealing with an other-worldly drug dealer who makes him look like a midget. Yet he insists he took the role of Jack Caine because, 'He's more multi-dimensional than anyone I've ever played before. He's certainly more sensitive, more caring, has a sense of humour, and is a leader. This is closer to realism. It's not, of course, but it's a good step for me to play a real person who reacts to things with a variety of emotions'.

Caine's easy going nature is obviously similar to Dolph's own, as co-star Brian Benben, who plays the straight-as-a-die FBI agent Smith assigned to be Caine's mis-matched partner, discovered early on: 'I've never run through as many explosions or been around so much pyrotechnics before. In that way it's a real 'boy' movie, and it helped me quite a bit that Dolph was used to this kind of thing. He has a good sense of humour about it and he kept me loose out there'.

It's fascinating for once to see Dolph take a back seat to the former West German decathlon champion Mathias Hues, who looks ten feet tall and equally as broad, but who in fact shares Dolph's height. Not many hulks would allow Hues the prominence he achieves in *Dark Angel*, where the greeting 'I come in peace' has the same meaning as 'Prepare to have your brain sucked dry'. But it's a measure of Dolph's self-confidence and willingness to take risks that he'll allow the possibility of being upstaged: 'I'm still trying to use my full potential, and so far I think I've only used ten per cent of my talent. You've got to take chances if you want to grow.

So is this film different in many ways from its predecessors? 'Definitely' explains Dolph. 'It has suspense, action, drama, comedy, romance, science fiction, you name it. I think the most interesting movies are often the hardest to place in a genre because they have something fresh and new about them'.

In many ways that's a fair description of Dolph too, who is



NEIL COOK

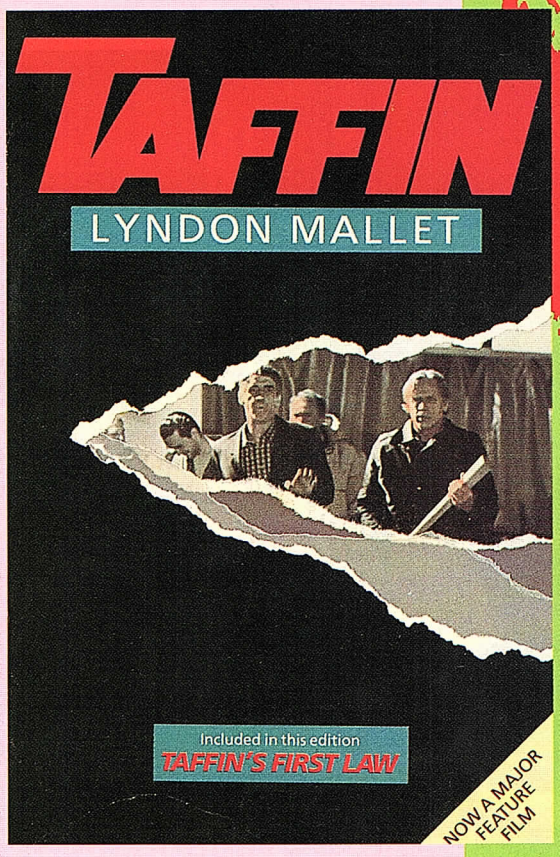
(Well, he irritates us)

How To Irritate People features the brilliant John Cleese, Michael Palin, Graham Chapman and Tim Brooke-Taylor in a hilarious guide to driving people to the brink of distraction, (just like Neil Cook!). Released by Castle Vision, it's 65 minutes of useful tips on how to annoy people everywhere. It singles out job interviewers, cinema chatterboxes, garage staff and, surprisingly, even bank clerks as being particularly irritating and tells you how you can pay them back. It's classic John Cleese laying the foundations for Basil Fawlty. Priced at £9.99 you'll be laughing all the way!



Gaelic Charmer

We've six copies of Lyndon Mallet's book Taffin, published by Bush Main Publishers, to be won this month. Already a successful hit in the video rental charts, *Taffin* has recently been released on sell through by Vestron for £9.99. It's the story of a small town debt collector in Ireland who becomes involved in his village's struggle against land developers. The developers are in fact a vicious crime syndicate and it falls to one man, Mark Taffin, to take them on. Pierce Brosnan plays Taffin in the film, and to be in with a chance of winning a copy of the novel all you have to is tell us the name of the actress who played his girlfriend Charlotte. Send entries in to; Taking The Mickey Comp., Video World Magazine, The Northern & Shell Building, PO Box 381, Millharbour, London E14 9TW.



CLASSIC LINES

'Oooh you are awful'- ring any bells? Watershed Pictures are releasing *Classic Dick Emery* and *Classic Mike Yarwood*, two of the most popular comedians of the Seventies and Eighties. Dick Emery metamorphosises into Lampwick, Bovver Boy and Miss Madam amongst others and his penchant for women's clothes is legendary. Similarly, catch Mike Yarwood 'doing' Harold Wilson, Ted Heath, Danny La Rue and Eric Morecambe, adhering to the old saying once you've got a good routine stick to it at all costs. Pity he dropped Clem Atlee from his repertoire. £9.99 and about an hour long, they're sure to go like hot cakes.





probably the only one of the Big Three (Sly and Schwarzenegger being the others) who has been quite content to shun the big star publicity machine, even when he was going out with the extravagantly outrageous Grace Jones. While the fanzines have been gleefully stirring up an imagined rivalry between Dolph and Stallone the big man has been remarkably reticent, his only criticism of the Italian Stallion being that 'If you go around looking like you do on the screen, with twenty-five minders and a private plane, you set yourself up for problems. If you travel everywhere first class and get everything done for you from the moment you get up, you end up living in a fantasy world'.

His admiration for Arnie (especially now he's riding high with his $72 million blockbuster *Total Recall*) is utterly unfeigned. Years ago when Arnold was beginning to make movies people laughed at him. Now the same people who laughed loudest are offering him money and begging him to make films for them.

'I don't think we'll always be making the same sort of films. Arnold is probably one of the most successful people in the business at the moment, but I'm still at the start of my career'.

He discounts any likelihood of the two of them working together in the near future (He doesn't need me and I don't necessarily need him), though he will be seen next year in *Universal Soldier* (about genetically-engineered fighting men being reared for the Pentagon) with the hottest martial arts whizz kid on the block, Jean-Claude Van Damme (look out for him in the next issue - Ed). Around the same time he'll be appearing as a Pressurised Street-Cop in *Warrant*, and as a totally gun-free journalist investigating CIA dirty tricks in *Cover Up*.

But then Dolph's never been a man to sit still for long or follow the party line. Despite being the son and brother of engineers and gaining his own chemical engineering degree from the Royal Institute of Technology in Stockholm, he always felt there was more to life than tinkering with test-tubes. So he became variously a rock drummer, a model, a black-belt karate instructor, a combat instructor in the Swedish Marine Corps, and an actor: 'A person can usually do only a few things in a lifetime. Acting is away in which I can do it all. As an actor I can switch more quickly from one part of my personality to another than I can in real life. But I always felt that even if I wasn't an actor I'd want to try doing as many things as possible. Ten years ago I was in Sweden training for karate (he was the captain of the Swedish full contact karate team and winner of the European Heavyweight Full-Contact Karate Championship in 1980 and 1981) and the only connection I had with the movies was going to the cinema to see *Rocky* or something like that. Now I make movies— you never can tell how things will develop'.

If you go around looking like you do on the screen, with twenty-five minders and a private plane, you set yourself up for problems

Already he's planning to follow the lead of other established stars like Warren Beatty, Barbara Streisand, and Robert Redford and try his hand at producing his own films: 'There are two ways you can get on as an actor; you either stick with what you are good at and gradually get to work on films with higher budgets and with better directors or you get involved in production'.

But experience has shown that it takes more than physical strength to take the load of an entire production on your shoulders, even if your biceps (so I'm assured) are two inches bigger than Sly's. So it'll be



But while he's busy proving that biceps doesn't always mean brain dead, Dolph's been drawing on his athletic background to improve his acting skills

fascinating to see whether He-Man's armour remains as glittering after the fray.

A start at least has been made with the release of his own fitness video *Maximum Potential* in 1987 and he still works out for a couple of hours a day to keep his pectoral prowess up to a peak, though it's clear that, like Arnie, he's happy to move away from the roots that bought him recognition. *Rocky 4* in particular certainly bought him the ugly side of being a celebrity when every drunk in town wanted to take on the invincible Drago, a set up he typically shrugs off with practiced ease ('Is there anyone that suicidal?').

But while he's busy proving that biceps doesn't always mean brain dead, Dolph's been drawing on his athletic background to improve his acting skills: 'An athlete is a performer. You prepare yourself, train yourself and then get out and show what you do. While you're doing it, you have to be very relaxed and tuned in to the person you're playing against or performing opposite. You also learn to deliver excellence under stress. Good actors, like good athletes, are better when the cameras are rolling, when it means something'.

When it comes to acting his chief desire is centred on Mark Anthony: 'Shakespeare's characters were real Renaissance men, men who could speak well, read poetry, and still cut off people's heads'.

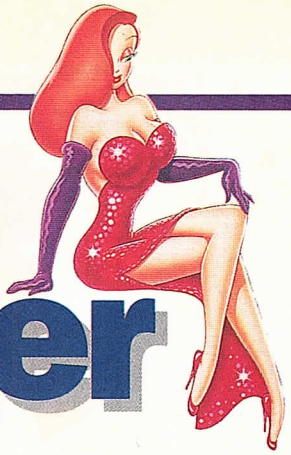
So will it be He-Man with a heart or Horatio with a hatchet? Perhaps only the sinister Ruskie knows the answer...

ANGEL ART

Ten copies of EV's *Dark Angel* to be won

Big Dolph is a tough cop up against a drug dealer from outer space(d), who reckons he's come in peace, but frankly we're not so sure. Will he boil our favourite Swede and put Dolph-in the morgue? If you'd like to be in with a chance of seeing this less than angelic affair, just tell us why Dolph split up with his old flame Grace Jones and send it to; Don't Dis Grace Comp, Video World Magazine, The Northern & Shell Building, PO Box 381, Millharbour, London E14 9TW. Closing date is 15th December, so get a flippin' move on.

Who Framed Roger Rabbit



This month we present a cartoon Classic, the animated Robert Zemeckis hit, *Who Framed Roger Rabbit.*

In 1989 the film industry was bowled over by the appearance of a simple guy, with a penchant for carrots, named Roger and his deliciously sexy wife Jessica. The odd thing about the couple, apart from the fact that Roger was a rabbit, was that they were Toons (cartoons to you and me). They found themselves cast alongside a human actor named Bob Hoskins, playing the part of Eddie Valiant, a private eye with a sharp suit and an even sharper attitude towards Toons, in what turned out to be one of the biggest box office hits of the eighties, *Who Framed Roger Rabbit.*

The film followed a successful old stylized formula in which the falsely accused good guy turns to the embittered, world weary private dick to help him out of a spot of bother. Throw in a sexy 'broad', a black cloaked villain and his heavies and you have the recipe for success. However, many suspected it would be a recipe for disaster - seven years in the making, a mixture of elaborate graphics, a cartoon cast and an element of 'film noir', it was feared that the public just wouldn't be interested in a *Bedknobs and Broomsticks* type adventure. But when you consider the reasons it was such a hit, the sceptics were onto a loser from the start. It had as its director Robert Zemeckis and his unshakable faith in the production, a mould-breaking combination of precision animation and real life actors, an instant sex symbol in the shape of buxom Jessica who came complete with the husky voice of Kathleen Turner, and finally the magical Steven Spielberg touch that turns everything to gold (in the form of enormous box-office takings).

The storyline itself is not particularly outstanding. The head of a Toontown studio, R.K. Maroon is murdered and Roger has been targeted as the prime suspect - Jessica was supposedly having an affair with Maroon! Desperate to prove his innocence, Roger pleads with the now retired Eddie Valiant to help him. Reluctantly at first, as he blames Toons for the death of his brother, Eddie gets caught up in Roger's flight from the real murderers. The arch villain is played by Christopher Lloyd (*Taxi*), a Toon with the ability to transform into a human. His sidekicks are two scheming George Raft type weasels, who waste Toons with a special solution that dissolves the ink in which they're drawn. The final showdown between Valiant and his brother's murderer is a nail biter, with Jessica and Roger hanging on for grim death as a spray gun fires its lethal liquid. We're also treated to the ever wonderful Mr Hoskins (at home in yet another spivvy role) in a song and dance routine.

Who Framed Roger Rabbit looks set to stand the test of time, not only for its combination of thrills and spills action and wacky comedy, but as its stars are so attractive; Roger, the excitable fool who worships his worldly wise wife; Eddie Valiant, the cold, hard hero, with a heart of gold and the whole host of extras oozing cuteness including Betty Boop, Mickey Mouse and Bugs Bunny (no relation). The exception being Baby Herman, the cigar chewing, foul mouthed little 'big star' of Toontown, who's own career has blossomed since the film's release. A classic for all big kids everywhere!

Bill James

